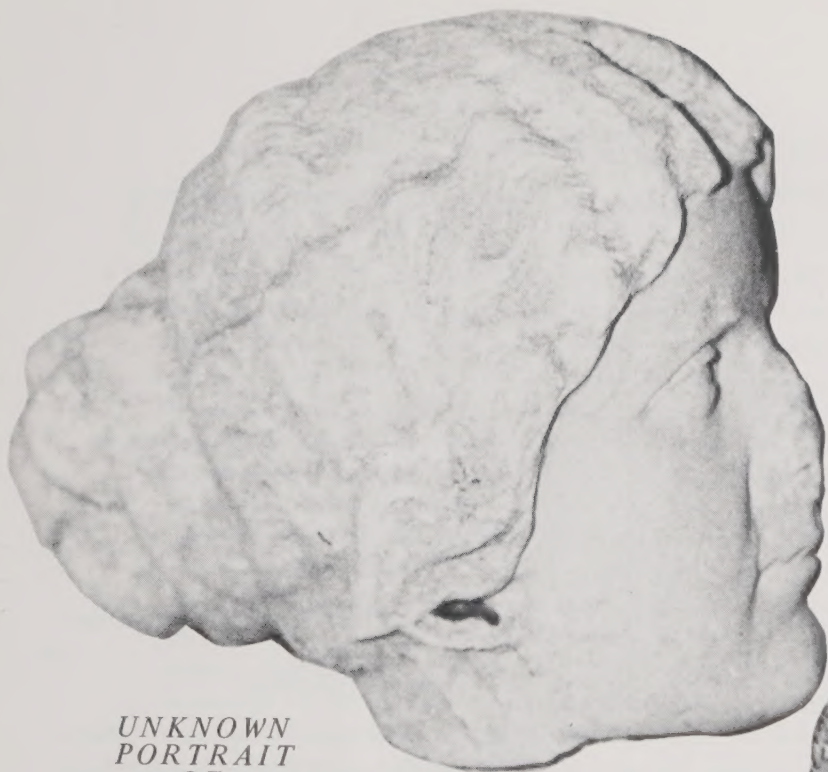


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UNKNOWN
PORTRAIT
OF
FAUSTINA IDENTIFIED
IN CHICAGO COLLECTION



North American Journal of Numismatics

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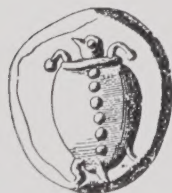
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North American Journal of Numismatics

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historical modern coins.

NARSES

by RAYMOND J. HEBERT

Marse [*Naρσῆς*], who was the son of Shapur I and brother of Varahran I and Hormizd Ardashir, ruled from 293 A.D. to 302 A.D. Although advanced in years, he revolted against his grand-nephew Varahran III in northern Iran, where he seized power. Then he marched against Ctesiphon and was met by a group at Paikuli, north of present day Khaniqin, where he was proclaimed king of kings and a bilingual inscription was set up to commemorate this event. In this way the throne passed to a junior branch of the dynasty. One of his actions after coming to power was to have his brother's name, Varahran I, chipped away from an inscription at Bishapur and his own substituted. This, plus his tolerance of the Manichaeans in which he followed his father, suggests, as Frye as pointed out, a change in the policy followed by his predecessors. Since he did not mutilate Kartir's inscription, and no evidence exists for a clash between the two, it would appear that he did not overthrow the latter's work.

During his reign, there were wars with the Romans. At first Narses was successful, but then the tide turned against him and he was defeated and captured with his treasure and harem in Armenia by the Emperor Galerius. As part of the conditions for peace, he had to surrender parts of Mesopotamia and Little Armenia. Although Iran lost land, the peace lasted forty years. The Romans, in addition to regaining some of their lost territories, won back their prestige so that future dealings were based on a sort of balance of power.

Narses struck coins with two crown types which apparently had something to do with internal problems. Goble tells us that early in his reign there seem to have been differences in the widespread royal family and possibly also between the priests and some members of the Sassanian royal family which was reflected by a change in crown type. We may infer that Narses lost power and then was restored and changed his crown type in accordance with an unwritten Iranian custom. Crown Type I differs from crown Type II illustrated below in that it does not have the three pinnacles of foliage. In addition, the king, when wearing crown Type I, wears his hair differently. It is curled and resembles that of his predecessor, Varahran II.

The marginal obverse legend begins at 11:30 o'clock and reads counterclockwise giving the name of the king and his titles: MZDYSN BGY NRSHY MLKAN MLKA AYRAN MNCHTRY

MN YZDAN ("Mazda-worshipping divine Narses, King of Kings of Iran, of divine origin from the Gods.") Note that he no longer terms himself 'king of kings of Iran and non-Iran.' This legend is usually written defectively and in an abbreviated form. This is particularly true for the words beneath the bust of the king. In the illustrations we see the bust of the king to the right, his hair and beard hanging in plaits, wearing a foliated crown with a globe



above. Rawlinson has described these foliated branches as 'horns of ibex or stag.'

The reverse has the fire altar as usual on a two stepped base, on the left the king is turned toward the altar holding a staff (scepter?) in his left hand, and with his right hand raised a little, on the right a mobadh faces the altar extending in his left hand a staff and holding in his right hand what Gobl has described as a kind of pouch which contains perhaps grains of incense. To the left and right of the flames are the frohar and taurus signs. Note that in the two illustrations the position of each is reversed. Note also the difference in headcoverings as well as the style of execution. Coin No. 1 came from Iran and coin No. 2 was obtained in Afghanistan. As usual, to the left of the figure on the left are the words NWRA ZY ("the fire of") and to the right of the figure on the right the name NRSHY ("Narses").

UNKNOWN PORTRAIT OF FAUSTINA JR.* IDENTIFIED IN CHICAGO COLLECTION

See Front Cover

In cataloging a local collection of coins and other antiquities to be offered for sale, members of the Chicago ACCA chapter were amazed to discover among them a previously unknown and unpublished marble head from a portrait statue of Faustina Jr.

The identification of the marble head as Faustina Jr. was proposed by Messrs. Lincoln Higgin and Carl Subak on the basis of coin portraits of the empress and is supported by Al. N. Oikonomides on the basis of stylistic similarities with other known sculptured portraits of the empress.

The dimensions of the head are 10 x 12 inches and it is known to have been purchased in London. The portrait can be considered an idealized one and as such can be dated in the period after her death (175 A.D.) when she was deified by Marcus Aurelius. The fine artistic style of the portrait indicates it was made either in Rome itself, or in one of the eastern provinces (Faustine actually died at Halala, a village at the foot of the Taurus mountains in

The wish of the present owner is that this fine piece of Roman art (estimated value of \$ 4000.00) be added to the collection of antiquities in a United States museum or to the collection of an ACCA member. Interested museums, institutions or ACCA members are invited to submit offers in writing to Mr. Hans Moell, c/o Argonaut Inc. Publishers, 737 North Michigan Avenue, Chicago, Illinois 60611, who has kindly offered to handle the correspondence for the owner.

The identification of this portrait by members of the ACCA Chicago chapter is one more important demonstration of the value of the study of ancient coins as monuments of history and art. It indicates how basic to the study of art and archaeology the introduction of numismatics can be in making important identifications of major works of art through the knowledge of numismatics.

*Annia Galeria Faustina was the younger daughter of Antoninus Pius and Faustina Senior, and was married to M. Aurelius in A.D. 145. She was given the title of Augusta on the birth of her first child in A.D. 146, and she subsequently bore many children, one of whom was the future emperor Commodus. She accompanied her husband on his journey to the East in A.D. 175 and died at Halala during this trip.

GREEK COIN INSCRIPTIONS OF THE ROMAN IMPERIAL PERIOD

JOHN E. HARTMANN

We have already described in the previous pages the basic groups, formulas and types of coin inscriptions used in Greek coins from their beginnings to what might be called their late Hellenistic survival. But when the Hellenistic world is totally subdued by the Roman Imperial expansion, both the tradition and purpose of the Greek coin inscriptions changes basically, preserving from the traditional elements only the ethnic or city name in conjunction with many new epigraphical features which never before appeared on Greek or Hellenistic coinages.

The right of minting gold or silver is, of course, preserved only by the official mints of the Roman Empire which issued coins with the traditional Latin inscriptions. But the central Roman authorities, it now appears, never provided (until the later centuries) a plan allowing the official mints to furnish the provinces with the vast amounts of bronze coins which were necessary to every day life and its commercial transactions. As a result, the right of minting bronze coins had to be granted to mints of provincial cities for local use, and those mintings had to satisfy the local people rather than the central authorities of the empire who were concerned only with gold and silver mintings.

Considering that nearly 530 cities or authorities issued bronze coinage during the period of Roman Imperial rule, and that the majority of them were located in the eastern provinces of the empire., it is not surprising that Greek coin inscriptions were used and that new inscription formulas developed, especially in a situation completely lacking in control by a central authority. The coin inscriptions of the Roman Imperial period, only in the major provinces and cities, preserved any semblance of tradition and uniformity. In minor cities and under lesser authorities they became a subject of minute consideration possibly dependent upon the wishes or ideas of a local magistrate or mint official.

The most uniform coinage of the Greek Imperials is certainly that of Roman Egypt. The coinages of the other provinces covering what was once the Seleucid Empire, Asia Minor, Thrace, Pontus and Greece proper, are much more independent and have no relation in regard to size, weight or what might be called a value-standard. But even under these adverse circumstances, we may say that a formula of sorts for the location of coin inscriptions can be worked out for the Greek Imperials as follows:

- 1) *Obverse*. Usually occupied by a bust of the ruling emperor or a standing or equestrian figure. Sometimes more than one

member of the family, preferably wife, children or co-regent, and not rarely a personification of city, people, or a god with the emperor. The inscription belongs basically to the formula of the emperor's name and titles in Greek, e.g.

ΑΥΤΟΚΡ ΚΑΙΣ ΝΕΡ ΤΡΑΙΑΝΟΣ ΑΡΙΣ ΣΕΒ ΓΕΡΜ ΔΑΚΙΚ
with the Latin equivalent:

Imperator Caesar Nerva Traianus optimus Augustus Germanicus Dacicus.

In the imperial inscription of the obverse, abbreviations of names or titles are more frequent than usual. The appearance of the year of rule is also not rare and sometimes, especially when the emperor is not alone, it is accompanied by other names, and rarely the ethnic.

The most common abbreviations of Imperial titles appearing on the obverse coin inscriptions of Greek Imperials are the following:

ΑΥ, ΑΥΤ, ΑΥΤΟΚΡ	Autokrator	Imperator
Κ, ΚΑΙ, ΚΑΙΣ, ΚΑΙΣΑΡ	Caesar	Caesar
Σ, ΣΕ, ΣΕΒ, ΣΕΒΑΣΤ	Sebastos, -e	Augustus, -a
ΑΡ, ΑΡΙ, ΑΡΙΣ, ΑΡΙΣΤ	Aristos	Optimus
ΠΠ, ΠΑΤ, ΠΑΤΡ	Pater Patridos	Pater Patriae
ΔΗΜΑΡΧ ΕΞΟΤΣ	Demarchikes	Exousias Tribuncia Potestate
ΕΥ, ΕΥΣ, ΕΥΣΕΒ	Eusebes	Pious

The numismatist must not consider the abbreviations above as any type of golden rule. The fact is that the die cutter originated the abbreviations suitable to any given occasion taking the name and the titles of the emperor into account. Therefore, the only certain rule is that any type of abbreviation, or any form of a name, may appear on occasion.

As a rule of thumb, it may be said that the majority of obverse inscriptions on the coinage of Roman Egypt end with the word ΣΕΒΑΣΤΟΣ (=Augustus), but in a variety of abbreviations.

2) *Reverse*. Usually occupied by the inscription of the city name and an appropriate type, with many additions of varying purpose, reasoning or justification.

The most common additions to the ethnic start from the reasoning concerning the need for geographical distinction, especially for city names originating from the names of Hellenistic kings or rulers or from names of Roman emperors. The city names most descriptive of this need are those of *Antiocheia* representing the Hellenistic group and *Caesareia* representing the Roman group.

The ethnic ΑΝΤΙΟΧΕΩΝ alone is used primarily by the main city having the name of Antioch, that by the river Orontes, the capital of Syria. But later it should be noted that it is also used

for the Antioch in Caris (Alabanda), by the river Maeander, as well as by the Antioch also known as Cebrenia in Troas. Even as the modern numismatist is unable to say which was the originator of the coin, so was the ancient citizen, so the ethnic inscriptions were enlarged by means of secondary titles or geographic names in order to locate them more exactly. For example. ANTIOXEΩN MHTPO KOΛΩNIA *Antioch, the Metropolis and colony*, is of course the main Antioch by the river Orontes. But the coin inscription of this Antioch never included the name of the river Orontes. However, other Antiochs did use the names of rivers, mountains and districts to indicate their locations:

ANTIOXEΩN ΠPOC EYΦPATHN – Antioch by Euphrates (Commagene)

ANTIOXEΩN ΠPOC TΩ ΠTPAMΩ – Antioch by Pyramus (Megarsus, Ciliciae)

ANTIOXEΩN THΣ E TAT – Antioch on Taurus (Commagene)

ANTIOXEΩN THΣ ΠAPAIOT – Antioch by the sea shore (Antioch ad Cragum, Ciliciae)

ANTIOXEΩN TΩN EN MTΓΔONIA – Antioch in Mygdonia (Nisibis Mesopotamia)

ANTIOXEΩN TΩN EN ΠTOΛEMAIΔI – Antioch in Ptolemais (Ptolemais-Ace, Phonicia)

ANTIOXEΩN TΩN EΠI KAAAIPOH – Antioch on Callirhoe (Edessa, Mesopotamia)

ANTIOXEΩN TΩN ΠPOC ΔAΦNH – Antioch by Daphne (Syria)

ANTIOXEΩN TΩN ΠPOC IΠΠΩ – Antioch by Hippum (Decalopis)

ANTIOXEΩN TΩN ΠPOC TΩ KTANΩI – Antioch by Cydnus (Tarsus, Ciliciae)

ANTIOXEΩN TΩN ΠPOC TΩ ΣAPΩ – Antioch ad Sarum (Adana, Ciliciae)

ANTIOXEΩN TΩN ΠPOC TΩ MAIANΔPΩ – Antioch by Maeander (Caria)

These twelve different location indications of twelve different cities named Antioch, will, I hope, illustrate the problem. But perhaps a better illustration is given by the variations appearing in the ethnics of the different cities named *Caesareia* in the ancient Near East.

In the ancient world, the main city known as KAICAPEIA was that at the base of Mount Argaeus in the district of Cilicia in Cappadocia. However, since other Caesareias existed, and the need for indicating the location was not crystallized by means of using a certain fixed geographical term, the coin inscriptions appear confusing to one who does not understand the problem.

In fact, the beginning numismatist will assume that the following are different cities when, in fact, they are one and the same:

ΚΑΙΣΑΡΕΙΑΣ ΜΗΤΡΟΠΟΛΕΩΣ – Caesareia Metropolis

ΚΑΙΣΑΡΕΩΝ ΤΩΝ ΠΡΟΣ ΤΩΙ ΑΡΓΑΙΩ – Caesareia by Mount Argaeus

ΚΑΙΣΑΡΕΩΝ ΚΙΛΙΚΕΩΝ – Caesareia in Cilicia

The ethnic ΚΑΙΣΑΡΕΩΝ alone is not enough to identify a coin's origin because it was used by four different cities of that name: Anazarbus Ciliciae; Caesaraea Samariae, Phanagoria Bosphori and Tralles Lydiae.

The addition of another word does not always solve the problem as in this other case concerning Caesareia, e.g.

ΚΑΙΣΑΡΕΙΑ ΓΕΡΜΑΝΙΚΗ – Caesareia Germanica (in Bithynia)

ΚΑΙΣΑΡΕ ΓΕΡΜΑΝΙΚΕΩΝ – Caesareia Germanica (Commagenes)

This naturally led to confusion, causing the citizens of each city to seek a better identification of their cities:

ΚΑΙΣΑΡΕΩΝ ΤΩΝ ΕΝ ΒΕΙΘΥΝΙΑ – Caesareia in Bithynia

ΚΑΙΣΑΡΕΩΝ ΓΕΡΜΑΝΙΚΕΩΝ ΚΟΜ – Caesareia Germanica in Com(magene)

Even if the rest of the pages of this book were spent indicating epigraphical differences among ethnics on Greek Imperial coins, they could not all be traced. Happily there are two books available for further research and reading on this subject:

1. Florance, A. *A Geographic Lexicon of Greek Coin Inscriptions*. Chicago 1966; The beginner's aid to reading and understanding ethnic coin inscriptions and their abbreviations.
2. Icard, S. *Dictionary of Greek Coin Inscriptions*. Chicago 1968; An excellent and major lexicographic work, especially important for the various types of coin inscriptions on Greek Imperial coins.

Since there is no major work to date dealing especially with Greek Imperial coinage, its types and inscriptions, and all known types have not been published in any major reference collection, it must be admitted that generalizations concerning their epigraphy may be far from what will be discovered eventually. But it must be added that, of all known Greek coin inscriptions, those of the Greek Imperials offer the greatest and most important amount of historical information for a period not too well known from other historical sources. Furthermore, the evidence obtained from the inscription of one Greek Imperial coin can change many pages of conclusions in a modern historical work.

In closing this chapter on the coin inscriptions of the Greek Imperial series, a few lines must be included on the method of extracting historical information from them.

A simple Greek Imperial coin inscription mentioning an emperor's name on the obverse and an ethnic on the reverse does not appear at first to be a very important piece of historical information. But it is entirely possible that a coin, by its very existence, says more than its formal inscriptions. First, it is possible that the ethnic is in a form unknown from other coins. Secondly, the city, if known, may be one of those considered to have been destroyed or one which was not thought to have issued coins at a certain date. Thirdly, if the emperor mentioned in the coin inscription is unknown, for various reasons, to have ruled the particular area in which the coin was issued, earlier ideas about the extent of his rule can be revised.

There are many other areas of historical knowledge in which a Greek Imperial coin inscription can be of value. For instance, a general, 'epistates,' or 'priest' mentioned in the coin inscription of a certain ancient city, dated roughly by the years of reign of the emperor mentioned on the obverse, can become a better known historical personality with parallel information from other inscriptions; documents or historical references. A city not before located in a certain area can perhaps be more precisely located by means of a coin inscription with geographical data. The previously unknown name of a member of an imperial family or a major imperial official can become known through a coin inscription as can the date of the award of special privileges to a city by the emperor. Games, alliances, imperial visits and the like can be more exactly dated through coin inscriptions. In short, there is no field of information about the ancient world in which the inscription of a Greek Imperial coin is not of potential help in adding something to our previous knowledge.

Greek Imperial coin inscriptions also can help the main branch of epigraphy by providing dated letter forms and an idea of the development of writing style in areas where we have few dated monumental inscriptions. Local dating, officials, events and many other historical details, including art history, mythology, architectural and topographical information can be illuminated by the epigraphical testimony of Greek Imperial coin inscriptions.

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THE CONTRIBUTIONS OF GREEK NUMISMATIC EPIGRAPHY TO OTHER FIELDS OF KNOWLEDGE

JOHN E. HARTMANN

In the history of scholars' struggle to uncover the hidden information about the culture and civilization of ancient peoples and places, the contributions of Greek Numismatic Epigraphy can by no means be considered less influential than those of the other ancillary historical sciences.

The decipherment of unknown ancient languages has benefited from numismatic epigraphy, not only in the cases of the archaic alphabets of Asia Minor, but also in the final reading of the Cypriot syllabic writing. The major decipherment of an ancient language due almost entirely to numismatic epigraphy is that of the Kharosthi writing (the Prakrit language) which was accomplished on the basis of the bilingual coin inscriptions of the Indo-Greek coins.

Greek Numismatic Epigraphy has also offered major contributions to our knowledge of the Scythic language which was spoken and written by the Scythic kings of Bactria and India, and almost all of our knowledge of the Asian hordes known as the Kushanas, who subdued the Indo-Greeks and Indo-Scythians in northwest India and Bactria, is due to coin inscriptions.

Regarding the civilizations of ancient Africa, almost all of our knowledge of the kings of the Axumite dynasty depends upon the evidence of their coin inscriptions. The fact that the last Egyptian pharaohs used tetradrachms of Athenian style to pay their Greek mercenaries also is known from numismatic epigraphy. On the same basis, a considerable number of hellenized rulers of Africa and Asia are known to us only from their coin inscriptions.

Numismatic epigraphy has contributed too almost all of what we know about local systems of dating in many cities of the Greek and Hellenistic world as well as the names of a great number of archons and magistrates who held office in Greek cities and Hellenistic states. This is not to mention all of the information gleaned from inscriptions concerning games, festivals, mythology, etc. As for the history of art, only on the basis of coin inscriptions identifying coin-portraits of kings, emperors and rulers have many important portrait sculptures been attributed.

Geography has also benefitted from the evidence provided by coin inscriptions. Many cities are known to us only from their coins and in many cases their locations and the ancient names of nearby rivers, mountains or other cities have been indicated by coin inscriptions.

It is almost certain that some day Greek Numismatic Epigraphy will grow to be a completely independent branch of Greek Epigraphy. Until that time this little handbook is intended to

serve as an introduction to the subject for those interested in the future of this field and its potential in assisting in the accumulation of knowledge about the ancient Greek and Hellenistic world.

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PUBLICATION SYMBOLS AND TRANSCRIPTION METHODS OF GREEK COIN INSCRIPTIONS

JOHN E. HARTMANN

The ideal publication of a coin inscription is, by all means, a facsimile photograph or a draftsman's rendering. But since this is not always possible or practical, epigraphists and numismatists have arrived at various methods of publication which are acceptable, especially if accompanied by a good photograph of the coin.

There are three methods of typographical transcriptions for the epigraphical texts of a coin inscription.

1. In Capital Letters, Non-Expanded: This means that the words of the coin inscription, complete or abbreviated, are reproduced exactly as they appear on the coins, e.g.

ΚΟΙ ΜΑΚΕΔΟΝΩΝ

ΑΤΤ Κ Μ ΑΝΤ ΓΟΡΔΙΑΝΟΣ

2. In Capital Letters, Expanded: Following this method the words of the coin inscription are reproduced in their complete form, no matter how they appear on the coin itself, i.e. whether in full or abbreviated. Parts of abbreviated words which do not appear on the coin are placed in parentheses, e.g.

ΚΟΙ(NON) ΜΑΚΕΔΟΝΩΝ

ΑΤΤ(ΟΚΡΑΤΩΡ) Κ(ΑΙΣΑΡ) Μ(ΑΡΚΟΣ) ΑΝΤ(ΩΝΙΟΣ)

ΓΟΡΔΙΑΝΟΣ

3. HISTORICAL EXPANDED, IN TEXT FORM: In this third method, the transcription is made with the historical and philological use of the text in mind. Therefore, the original words of the letters engraved on the dies of the coins appear transcribed as in any other Greek text, in upper and lower case letters with accents and punctuation as necessary. Again, in this method, the portions of abbreviated words which actually do not appear on the coins appear in parentheses, e.g.

Κοι(νὸν) Μακεδόνων-

Ἀντ(οκράτωρ) Κ(αῖσαρ) Μ(ἄρκος) Ἀντ(ώνιος) Γορδιανός.

The three methods above are accepted for *completely readable* coin inscriptions. However, in cases of unpublished coin inscriptions on unique or not well preserved specimens, the transcription must use the symbols and methods traditionally used in the epigraphical publication of transcriptions.

First, a transcription of the readable letters on the coin appear in capital letters. Traces of letters which are not completely readable by the editor are marked in this transcription, as well as the partially readable letters. Each missing letter is shown by a dot.

ΚΟ. ΜΑ . . . ΟΝ Ω.

ΑΥ . . . ΝΤΓΟΡ . . . Ν Σ

If the person preparing the edition of a previously unknown coin inscription has good reason to believe that he can restore some of the words, he may add to the existing letters those which

he assumes once appeared. This is done by placing them in square brackets. Further, if the restored word was an abbreviated one, the portion which did not appear originally on the coin ought to be in parentheses *as well as* within the brackets, e.g.

KO[I(NON)] MA[KEΔ]ONΩ[N]
AT[T(OKPATΩP) K(AIΣAP) M(APKOΣ) A]NT(ΩNIOΣ)
ΓOP[ΔIA]N[O]Σ

The same rules also must be followed if the editor wishes to publish the inscription in text form. But there are also other considerations in the edition of a unique coin inscription which depend entirely upon the editor's estimation of the historical value of the coin inscription. Comments by the editor on the reasoning involved in his restorations of words in the inscription, or the entire inscription, are expected by the reader, as well as references or quotations from parallel texts upon which the proposed restorations are based.

In editions of epigraphical texts larger than coin inscriptions, a number of symbols have been agreed upon as necessary to indicate various problems or peculiarities. But in the edition of coin inscriptions the problems are not the same and most of these special symbols will never be necessary. Should an editor feel the need to be more precise, however, in editing a coin inscription, dots may be placed under any letters which are not completely readable and peculiar letter forms or other unusual elements may be commented upon in an accompanying text. But finally, the most important element in the publication of an inscription, where at all possible, is a good photograph (enlarged, if possible) of the inscribed portions of the coin or other monument.

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